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other English poet save one only" is to Dr. Jessopp only "more or less frivolous." He ignores most of the pieces; arbitrarily denies that Donne could have written others; and concludes that if any are considered good it is surely for the sake of the poet and not because of the poems. In short, it is not John Donne the poet, nor yet John Donne the man in whom Dr. Jessopp is interested, and of whom he writes. It is the Reverend Doctor Donne, Vicar of St. Dunstons, Rector of Sevenoaks and Keyston, Preacher of Lincoln's Inn, Dean of St. Paul's, and Prolocutor of Parliament.

Perhaps this is as it should be in a consideration of Donne as a "leader of religion." Yet the student who wishes to know of the poet or of the whole man, cannot but be disappointed to find two-thirds of his life dismissed as insignificant, while the other third is magnified as all important. Nor is there given any new view of even the selected third. Instead there is presented so much theological and ecclesiastical matter, so many incidental disquisitions upon human weakness, prayer, martyrs and the like; and such frequent employment of technical pulpit phraseology that the book seems to be written rather around Donne than about him. Lay representation among Donne's friends, even, is discouraged. The Woodwards are not mentioned, the intimate Brooks are passed with occasional words; his life long friend Sir Henry Wotton is dismissed in twenty lines,—the church acquaintance, Bishop Morton, occupies seven pages.

Donne's prose theological work is, however, given just attention; and in some parts of the book there is commendable fulness of detail. While no new glimpses of Donne's personality are given, the many things told concerning the people who touched him help a conception of his immediate surroundings, and of the atmosphere of the times. An account of Donne's *Essays in Divinity*, edited by Dr. Jessopp in 1855, but now long out of print, is welcome. It was a service to make easily accessible in the volume the handful of selected letters, one of them never before published, the woodcut of Donne's house at Mitcham (p. 58), and the two portraits. Marshall's "Oct. 18, 1591" portrait, taken probably from Dr. Grosart's quarto,

and the "Winding-sheet portrait" are given. Dr. Jessopp nowhere comments upon these, but a description is to be found in Chambers (1:237). Dr. Jessopp's appendices are useful in giving the poet's pedigree, his will, and his descendants.

In conclusion, Dr. Jessopp's work may lend some service to students by its incidental contributions and by its presentation of an idea of the cleric which may be embodied along with the more familiar idea of the poet into some future study of the entire man. On the whole, however, the sketch will probably have its greatest usefulness among the "generality of readers" for whom it was intended.

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GERMAN LANGUAGE.

German for Beginners. A Reader and Grammar, by L. HARCOURT. Second Edition Revised and Enlarged. Marburg: N. G. Elwert. London: Whittaker & Co., 1898.

THIS book consists of three parts: about one hundred pages of reading matter, thirty pages of grammar, and forty pages of explanatory and grammatical notes. The first part is well done; it contains a great variety of selections from excellent German authors, and is well adapted to the needs of all kinds of beginners. The second and third parts are not badly done, but, like many other attempts to palliate or mitigate the severity of systematic grammar study, are somewhat arbitrary, and would therefore be rather difficult to use for anyone but the author herself, or those acquainted with her method.

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MARGUERITE DE NAVARRE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In MOD. LANG. NOTES, xiv, cols. 1-8, appeared an article, entitled *The Infinitive with Subject Accusative in Marguerite de Navarre*, by J. Charles Walker, Ph. D. I beg leave to offer a few suggestions in regard to this study.

The title might be looked upon as confusing. Saintsbury¹ says the author of the *Heptaméron* is generally spoken of in literature as Marguerite d'Angoulême, to distinguish her from the wife of Henri IV. The construction, too, under discussion, is more frequently alluded to as the *Accusative with Infinitive* (*Accusativus cum Infinitivo*), not as 'Infinitive with . . . Accusative.' It is the accusative taking on an infinitive, and not the infinitive taking on an accusative, that constitutes the phenomenon.² Again, every example cited of the acc. w. infin., is the acc. w. infin. used as *object*. The writer has not seen fit to mention the acc. w. infin. used as *subject*,³ or of the acc. w. infin. *after prepositions*.⁴ His study, therefore, deals with only one of the three natural classes in which the construction is divided. This might have been announced in the title.

The arrangement of the writer's material, also, would appear eccentric to many scholars. He announces three divisions for the construction, and follows up this announcement with four typographically coördinated classes (*a, b, c, d*). Division *b* ('The Subject Accusative Omitted') is put as near as possible in the middle of the other divisions where the acc. w. infin. is found,—possibly as a compromise between the two ends. Again, it is hardly advisable to see a phenomenon like the acc. w. infin. in cases where it is not manifestly present. Of the three divisions left, *a* ('The Subject Accusative a Reflexive') does not appear to have any reason for its existence; since, *d* ('After Verbs of Thinking, Knowing, Saying, etc.') is subdivided according to the different parts of speech, the three examples given under *a* being *se montrer, se dire, s'estimer*.

The value of the material itself is seriously impaired owing to frequent mistakes in the

1 Cf. *A Short History of French Literature*, Third Edition, Oxford 1889, p. 192, foot-note.

2 Cf. Jolly, *Geschichte des Infinitivs im Indogermanischen*, München 1873, p. 243f; also Curtius, *Erläuterungen zu meiner Griechischen Schulgrammatik*, Dritte Auflage, Prag, 1875, p. 199f.

3 For examples, cited from the *Heptaméron*, cf. Klausning, *Zur Syntax des Französischen Infinitivs im xvi. Jahrhundert*, Diss. Giessen Barmen, 1887, p. 16.

4 For examples and discussion cf. Tobler, *Vermischte Beiträge zur Französischen Grammatik*, Erste Reihe, Leipzig 1886, p. 74f.

quotations. In reading the article, I happened to have at hand four of the works cited. I went over the first eleven citations from these four texts, and of the eleven passages, I found eight were incorrectly quoted. I did not continue the work of verification. The following are the passages in question: D. P. 249 does not contain the example cited; D. P. 303 does not contain the example cited; N. Let. 187 does not contain the example cited; N. Let. 25 does not contain the example cited; in Let. 406, the words *n'y aura jamais personne qui tant ait désiré et qui plus* have been suppressed between the *il* and *se* (of Walker's text), making thus *il* the subject of *se contente*, when in the original it is the subject of *aura*; in M. i. 58, *que* is the beginning of a new verse and should read *Que*; in D. P. 264, *lit* should read *lict*; in D. P. 363, *Avoir* should read *avoir*.

The presence of the acc. w. infin. in all languages where the infinitive exists, has caused much to be written on the construction, considered as a general syntactical phenomenon. Wulf⁵ says the views of Jolly⁶ and Curtius⁷ are similar, at least in part, to those of Apollonius Dyscolus.⁸ It might have been well if the researches of these workers had been utilized to arrive at a clearer insight of the construction that attracts the writer. Then, too, the French side of the question has not been wholly neglected. I have been fortunate enough, myself, to collect fifteen dissertations and programmes dealing exclusively with the French infinitive, many of which discuss the acc. w. infin. The writer should have taken cognizance at least of some of this work before trying to fight his battles alone; Klausning's⁹ dissertation, especially, would have been serviceable, inasmuch as not only the acc. w. infin., but also Marguerite d'Angoulême is dealt with. Then, too, a worker in French syntax should always follow up Diez with Tobler. The latter¹⁰ would have prevented the writer from asserting¹¹ that the acc. w. infin. after verbs of thinking, know-

5 Cf. *L'Emploi de l'Infinitif dans les Plus Anciens Textes Français*, Diss., Lund, 1875, p. 41.

6 *Op. cit.*

7 *Op. cit.*

8 See for the doctrines of this father of syntax, Egger, *Apollonius Dyscole*, Paris 1854.

9 *Op. cit.*

10 *L. c.*, p. 73f.

11 Cf. col. 4.

ing, saying, etc., 'is foreign to Old French'; Diez¹² would also have prevented the mistake. Mätzner,¹³ too, might be able to clear up some of the writer's difficulties in regard to the identity of the French with the Latin acc. w. infin.; and Lücking¹⁴ might be consulted for verbs of making, hearing, seeing, etc., though Tobler,¹⁵ his master, is better. Mätzner,¹⁶ Englaender,¹⁷ and Modin¹⁸ would possibly have suggested to the writer a different appreciation of *voir* (page 4), *s'adresser* (au bureau), etc.¹⁹

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NOTE TO LA MARE AUDIABLE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In the issue of this publication for June, 1898, the *Note to La Mare au Diable* discusses the form *gagnerois* which occurs in the quatrain quoted at the beginning of the novel.¹ It seems that this form should be *gaigner*as.

The quatrain accompanies the engraving of the plowman in numerous editions of Holbein's *Dance of Death*, including the first, namely, *Les Simulachres & Historiees Faces de la Mort*. . . Lyon, 1538.² The thirty-eighth plate is as follows :3

12 Cf. *Grammatik der Romanischen Sprachen*, Fünfte Auflage, Bonn, 1882 (vol. iii), p. 945 (pagination of single volume).

13 Cf. *Syntax der neufranzösischen Sprache*, Erster Theil, Berlin, 1848, p. 15, § 10; also his *Französische Grammatik*, Dritte Auflage, Berlin, 1885, p. 445.

14 Cf. *Französische Grammatik*, Zweite Ausgabe, Berlin, 1883, p. 305.

15 *L. c.*, p. 167f.

16 Cf. *Gr.* (as cited above), p. 446, d.

17 Cf. *Der Imperativ im Altfranzösischen*, Diss., Breslau, 1899, pp. 14 and 15.

18 Cf. *Om Bruket af Infinitiven i Ny-Franskan*, Diss., Upsala, Westeras 1875, p. 13.

19 Cf. col. 1.

1 As in the Calmann Lévy edition, 1896.

2 Michael Bryan, *Dictionary of Painters and Engravers*. London, 1886.

3 Holbein Society, *Facsimile Reprints, I.* Manchester, etc., 1899. (Photo-lithographic.)

"In sudore vultus tui vesceris pane tuo.

GENE. I

[Engraving.]

A la sueur de ton uisaige
Tu gaigneras ta pauvre ule.
Après long trauail, & usaige,
Voicy la Mort qui te conuie.

G iij "

The quotation from the Vulgate (iii, 19) seems corroborative of the future in the quatrain. The characters are clear, and admit of no doubt. Examination of numerous later editions and copies of the engravings has not revealed an instance of the conditional. Also, the original edition of *La Mare au Diable*, Paris, Desessart, 1846,⁴ has the form *gaigner*as. Thus it seems that future editions should print this form.

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EUGÉNIE GRANDET.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In your number for May, vol. xiii, 1898, under the heading '*Eugénie Grandet*' I notice a communication signed C. C. Clarke, Jr., concerning the expression: "Aller voir si j'y suis," and containing the following passage:

"Whether the phrase has disappeared from the popular speech in France I cannot say, though it seems reasonable to suppose that it is still in use there."

The writer is quite correct in this conjecture, for this familiar phrase is in common use at the present day in Paris.

Moreover we find it noted in Littré's *Dictionnaire de la langue française*, under *voir*, 14°:

"S'informer. Voyez s'il est chez lui. Je vais voir s'il est revenu. || Familièrement. *Allez voir si j'y suis*, se dit à i une personne, ordinairement inférieure, dont on se débarrasse. Taisez-vous, péronnelle i Rentrez; et là dedans *allez voir si j'y suis*." Regnard, *le Distrain*, i, 4.

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4 Otto Lorenz, *Catalogue Général de la Librairie Française*.